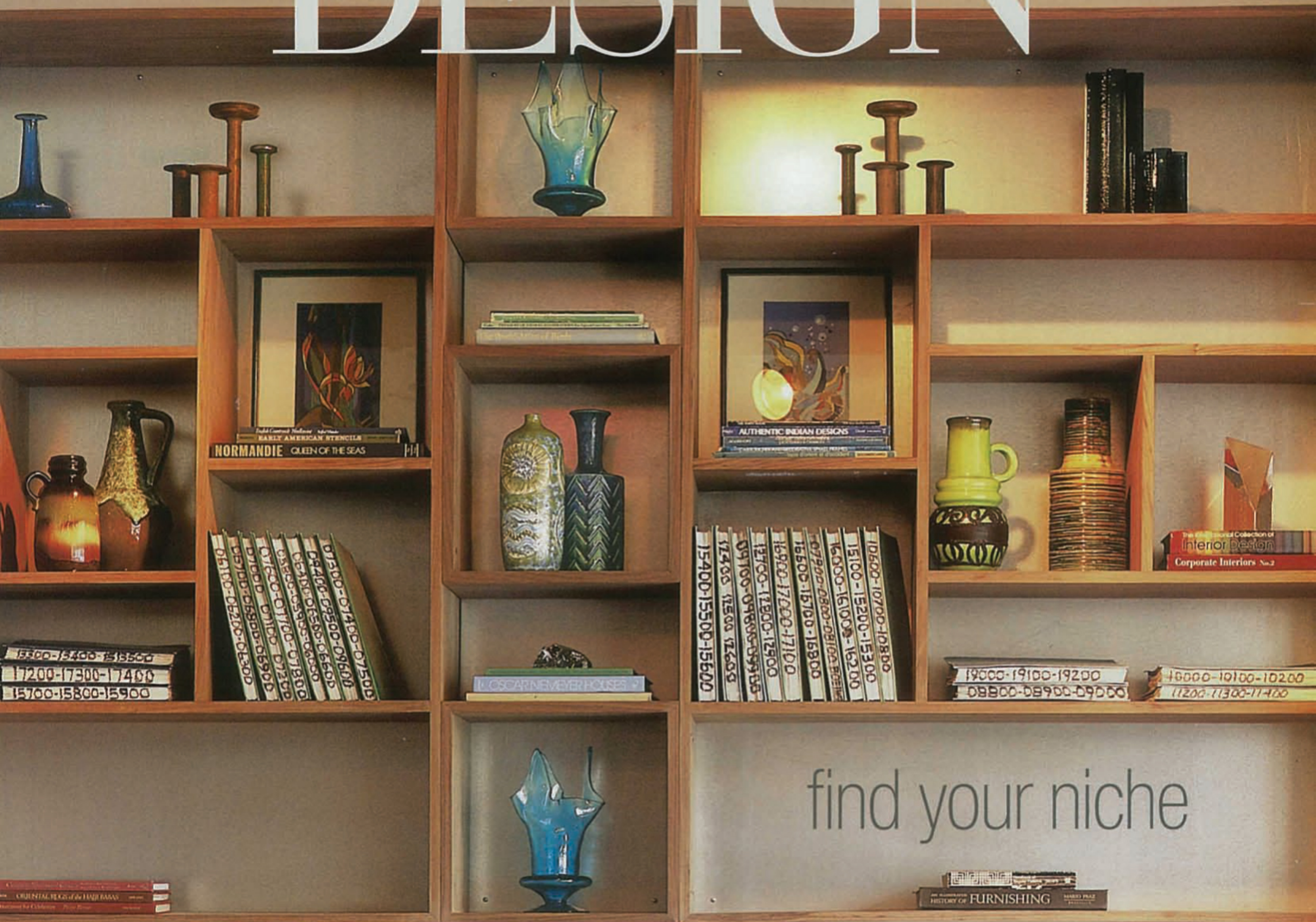


INTERIOR DESIGN[®]

FEBRUARY
2008



find your niche





Fields of Dreams



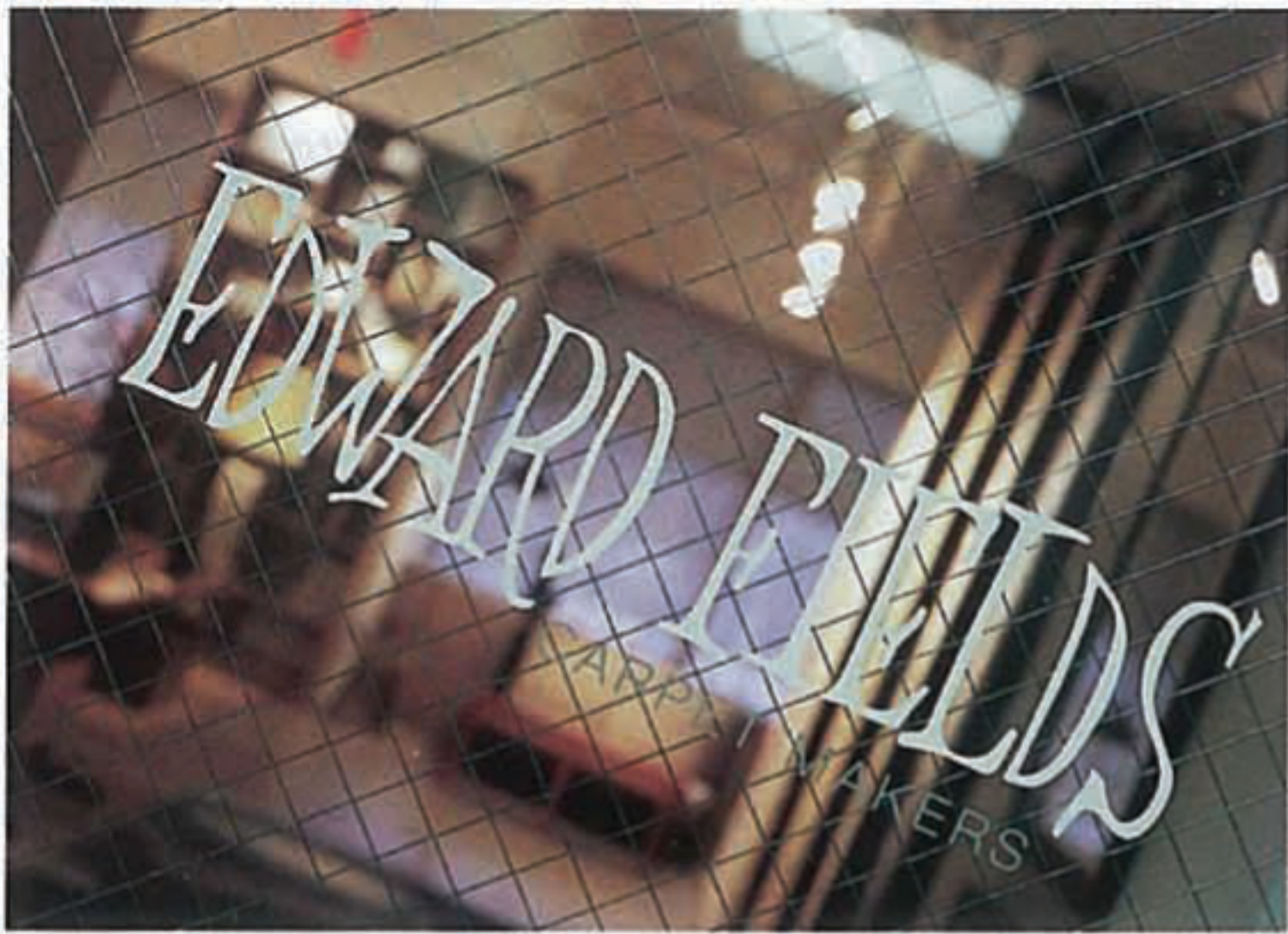
At his Glass House in New Canaan, Connecticut, Philip Johnson set his Barcelona daybed on a perfect rectangle of tufted white wool from Edward Fields. The company also famously supplied rugs to Frank Lloyd Wright's Hollyhock House in Los Angeles, Eero Saarinen and Associates's TWA Flight Center at Idlewild International Airport in New York, and *Air Force One*.

Just two years ago, when Tai Ping Carpets

International acquired the business, now renamed **Edward Fields Carpet Makers**, the lion's share of that legacy was stashed in a jumble of dusty cardboard boxes. Tai Ping's CEO, James Kaplan, recalls his first giddy forays into the archive like this: "We were kids in a candy store."

Signature patterns and rich textures have returned in fresh colorways as the Archive Edition, divided into six collections of →

From top: The Deep, designed by Leon Barnache in the 1980's and now reissued, anchors the reception area of the New York flagship studio-showroom. A watercolor by Style Council principal Martin Nederpelt shows the rug moved alongside the receptionist's vintage desk, attributed to Charlotte Perriand.



patterns. For example, the classic Terra, which Van Day Truex invented for Brooke Astor in the late 1950's, belongs to the Free Forms collection. The Geometrics include Raymond Loewy's Picnic Blanket from the early '50's, now updated with earth tones.

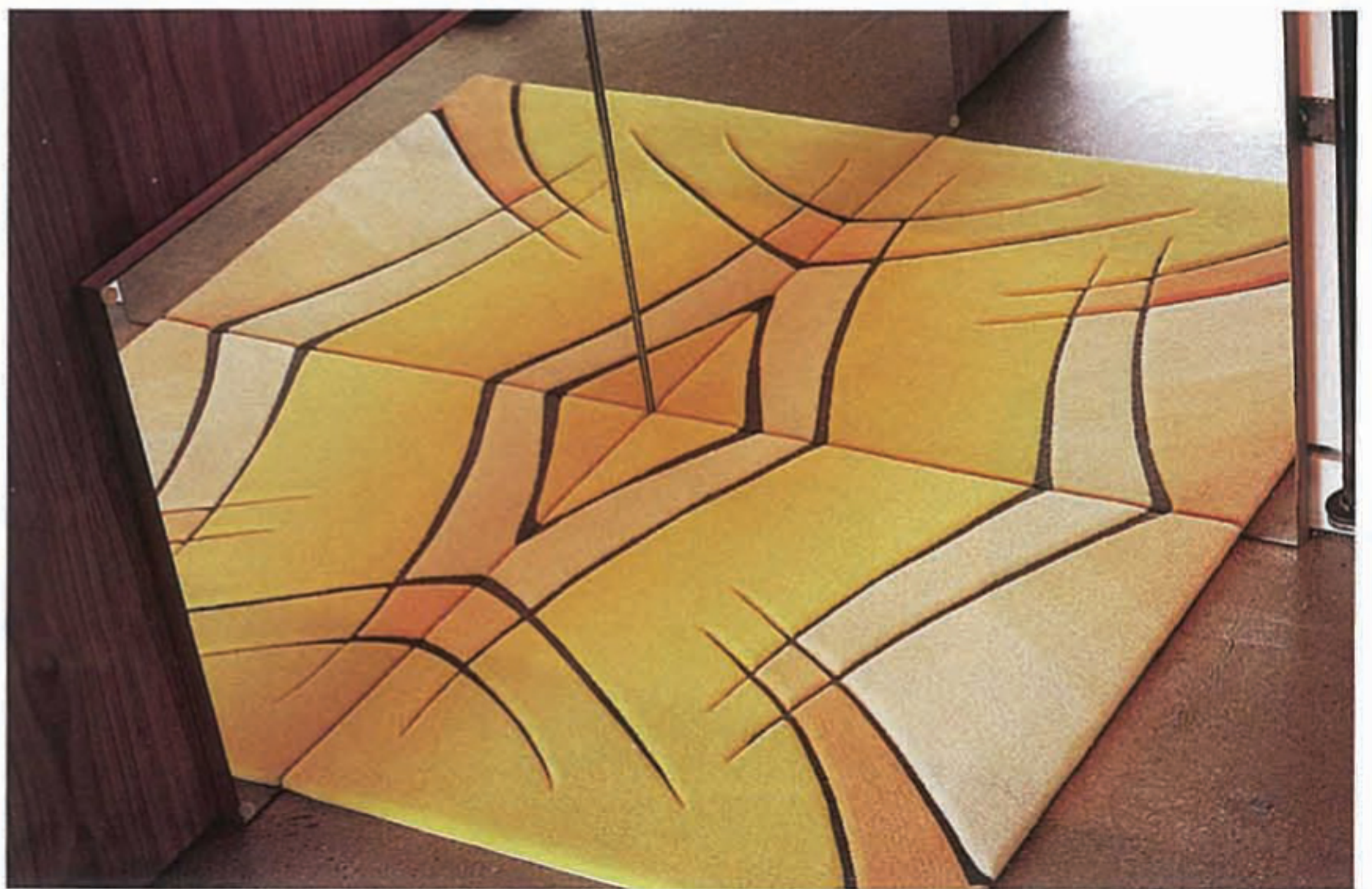
Relaunches are only the beginning. The company was an attractive acquisition, in part, for its extensive sales network, and Kaplan wasted no time rechristening Fields showrooms across the U.S. with the Tai Ping name. As of this spring, the showrooms will also feature 400-square-foot alcoves rededicated to Fields—essentially smaller versions of the flagship studio and showroom that recently opened in New York's A&D Building.

BR Design Associates founding principal Michael Rait cleaned up the 4,200-square-foot space, all the way up to the track lighting. Scott Fellows of BasamFellows contributed

by crystallizing Edward Fields brand values in the phrase "craftsman modern." And it was Fellows who phoned Style Council principal John Krenek, a former employee when both men worked at Salvatore Ferragamo. "John, I think I have a perfect job for you," Fellows said.

His fellow Style Council principal, Martin Nederpelt—a Ferragamo alum who specializes in window displays—takes credit for woodwork in the Fields showrooms. "I brought in a piece of walnut, and everybody loved it," he says with a laugh. Walnut was used exclusively for shelving, flat files, even counters. All were fabricated in Style Council's studio. As Nederpelt says, "If you source out, you never know what quality you're going to get."

The finished flagship resembles a slicked-up workshop, complete with exposed mechanical systems, a massive worktable, and even a battered metal filing cabinet. "In



ERIC LAIGNEL

Clockwise from top left: The showroom door features a new logo painted on old-fashioned safety glass. Style Council principal John Krenek accessorized shelving with 20th-century studio pottery from West Germany. A mirror multiplies a sample of wool Telemetryn.



store, Spruce Design + Décor. Also on the shelves, vintage design books are intended to inspire new bespoke rugs and carpet.

Samples hang from blackened-steel rails that will eventually double in number as the company "grows into the space," Krenek says. That coincides with Kaplan's goal. Now that the Archive Edition has been launched, he's eager to see designers and customers start sketching from a blank canvas. 232 East 59th Street, New York, NY 10022; 212-310-0400; edwardfields.com.

circle 322

—Craig Kellogg →

old photos of Salvatore Ferragamo himself, you see Audrey Hepburn, Sophia Loren, and other big stars sitting with him in an environment like that," Nederpelt says.

Hans Wegner occasional chairs, which surround a table near the sample wall, earned their patina through years of service in former Fields showrooms. A dip into the storage boxes yielded the reception desk's marble lamp by T.H. Robsjohn-Gibbings. To prop the walnut shelving, Krenek brought in highly collectible West German studio ceramics from his upstate

From top: Custom blackened-steel racks display samples above Embassy Court, a wool rug designed in the '50's by Marion Dorn. Sunflower, a wool-silk composition also from the '50's, accompanies reception's vintage side table by Warren Platner, teak nesting tables, and sofa.



ERIC LAIGNEL